









clc 96000439
(cont.)




X Collection

INDEX







Page: 1

Barcode Number	Box Number	Total of Volumes	Call Number
LIBRARY OF CONGRESS  0 029 767 474 2	2002A	27	TL515 no. 1-28 (1784-1914) no. 25 m overseas large
LIBRARY OF CONGRESS  0 029 767 475 4	2002B	8	TL515 no. 29-36 (1914-Undated)
LIBRARY OF CONGRESS  0 029 767 476 6	2003	28	TL515 no. 1-28 (1784-Undated)
LIBRARY OF CONGRESS  0 029 767 477 8	2004	8	TL521.C5- TL521.N24
LIBRARY OF CONGRESS  0 029 767 478 A	2005	16	TL526.G3- TL526.G7A2
LIBRARY OF CONGRESS  0 029 767 479 1	2006	23	TL526.I8 no. 1-23 (1918-Undated)
LIBRARY OF CONGRESS  0 029 767 480 8	2007A	22	TL526.I8 no. 1-22 (1927-40)
LIBRARY OF CONGRESS  0 029 767 481 A	2007B	14	TL526.I8 ^{no. 23} TL526.I8c4

X CollectionINDEXPage: 2

Barcode Number	Box Number	Total of Volumes	Call Number
 LIBRARY OF CONGRESS 0 029 767 482 1	2009 1 BOX	7	TL527.R9— TL552
 LIBRARY OF CONGRESS 0 029 767 483 3	2009	6	TL716— TL720.9.K6
	2010	32	TL724.5.F3— TL793 no. 7, 22 in open single box
	2012		Missing
	2013		Empty
	2014		Missing
 LIBRARY OF CONGRESS 0 029 767 484 5	2015 1 BOX	16	TN1.A5— TN 345
	2016	14	TN 741.A2— TN 880.A.C6

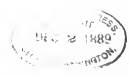
X CollectionINDEXPage: 3

Barcode Number	Box Number	Total of Volumes	Call Number
	2017		Missing
LIBRARY OF CONGRESS  0 029 767 485 7	2018	13	TP5.I6- TP 315.I5
LIBRARY OF CONGRESS  0 029 767 486 9	2020	35	TP493.5- TP751
LIBRARY OF CONGRESS  0 029 767 487 0	2021A	49	TP548.29 no. 1-49 (1925-51)
LIBRARY OF CONGRESS  0 029 767 488 2	2021B 1 Box	8	TP548.29 no. 50-57 (1951-Undated)
LIBRARY OF CONGRESS  0 029 767 489 4	2019	7	TP818.D6- TP 986
	2022	47	TRC- TR250
LIBRARY OF CONGRESS  0 029 767 490 0	2024	16	TS 85 (1932-Undated)



Photographs by **HANS. MARX**

#2



The
Kodak
Manual.

15
26 16
For No. 2 Kodak.

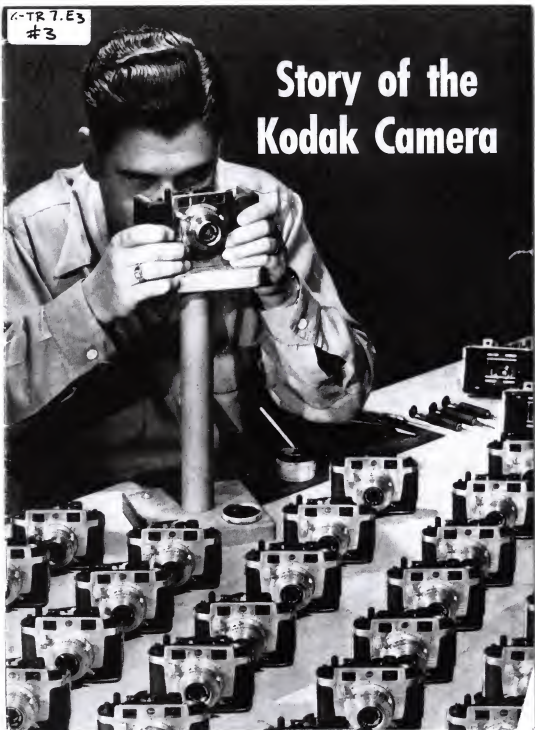
November, 1889.

Kodak
Trademark, 1888.

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1889.

6-TR 7.E3
#3

Story of the Kodak Camera



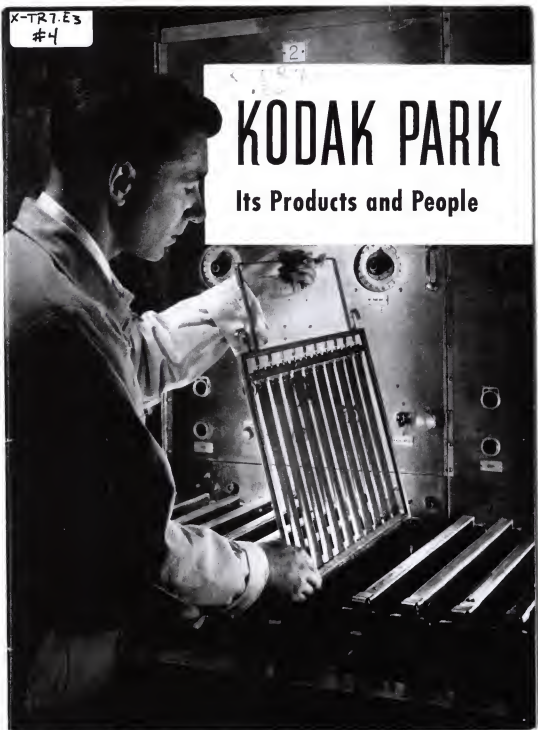
X-TR7.E3

#4

2

KODAK PARK

Its Products and People



Eastman Kodak Company
X-TR 7.E3 #5



Vacation the Year Around With Pictures

Half a billion prints! Vacationists will make that many in 1951, say our crystal-ball experts. And that doesn't include the miles and miles of movie film and the staggering number of color transparencies they will expose.

What are you going to do with your vacation pictures this year—put them in storage soon after that first excited viewing? Photographs of places seen and things done were never meant to be examined once and then hidden. Vacations should be more than "one-shot" affairs, and your pictures can do wonders in extending those pleasant memories through the long months ahead.

Now's the time to get at it, while memories are freshest. Get those shots out of the attic or basement (they shouldn't be stored there anyway—attics are too hot in the summer and basements are almost always damp), and let's go to work.

First off comes culling. One major difference between a good photographer and a poor one is the willingness of the former to discard his bad efforts. Get rid of those fuzzy shots, the over- and underexposed ones, the

poorly framed ones. If your audience never sees your poor efforts, they'll be much more impressed.

There are several things you can do to make your vacation pictures more enjoyable for your friends and relatives. Here are a few suggestions:

1. Get prints into albums immediately. Delaying gets progressively easier and if you don't fix that book soon, in all likelihood, visitors will always be forced to paw hit-and-miss through a stack of prints. Vary print sizes and arrangement to avoid monotony. Add captions and spice them with wit and anecdotes.
2. Make up your own spiral-bound albums of enlargements for close relatives or special friends. Mount

(Continued on page 2)



T. M. Reg. U. S. Pat. Off.

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Prices subject to change without notice.

7-187 #6

Photography

IN THE

TROPICS



A Bulletin of Information
from the
KODAK TROPICAL RESEARCH LABORATORY

Panama

NO. 1

AUGUST, 1951

X-TR 7
E3 #7

MAKING DUPLICATES ON MINIATURE KODACHROME FILM

The duplication of positive color transparencies often greatly extends the usefulness of the originals, particularly in commercial fields. By this means, salesmen or dealers can be provided with effective sales aids, and lecturers, illustrators, and advertisers can make full use of color while preserving valuable originals.

It should be understood at the outset that best quality in duplicates is obtained by making additional exposures of the original scene, a possibility frequently overlooked. When it is known at the start that duplicate transparencies are needed, Kodak Ektacolor Film can be used in the camera and Kodak Ektacolor Print Film as the duplicating material to give transparencies of high quality. When duplicates are to be made from a processed transparency, the service offered by the Eastman Kodak Company is probably the simplest and most economical method. Enlarged, same-size, and reduced duplicates from still-camera originals on Kodachrome Film and Kodak Ektachrome Film are supplied on orders placed through Kodak dealers.*

In many cases, however, the photographer prefers to make the duplicates himself. He may wish to make special alterations; to make a slide film from a group of originals; to introduce overlay titles, perhaps by multiple exposure; to crop the original and enlarge or reduce the remaining area; or he may simply wish to experiment with a view to broadening his experience in color photography. It should be borne in mind that the duplication of color transparencies by the methods outlined requires a certain minimum of equipment and experience in handling photographic materials. Somewhat the same procedures as described here can be applied to making duplicates on Kodak Ektachrome Film in the larger sizes.

SELECTING ORIGINALS

In general, transparencies for duplication should have the same characteristics as transparencies which are to be reproduced in the form of color prints. They should show all important details

***NOTICE:** If transparencies from which Kodachrome duplicates are ordered are lost or damaged by us or any associate company, they will be replaced with unexposed film. Except for such replacement, transparencies will be accepted for duplicating without warranty, guarantee, or liability of any kind. Like other dyes, the dyes used in Kodachrome duplicates may change in time. The duplicates, therefore, will not be replaced or otherwise warranted against any change in color.

Copyright 1951 (also 1949, 1950)

Eastman Kodak Company

† Punched to fit the Kodak
Photographic Notebook.
See your Kodak dealer.

4-TR7.E3
#8

35¢

PHOTOELASTIC

STRESS



ANALYSIS

EASTMAN KODAK COMPANY • ROCHESTER 4, N. Y.

X-TR7.E3
#9

Photo Tips for Simple Cameras

A KODAK 25¢ PUBLICATION



A **Kodak**

Graphic Arts Data Book

X-TR 7

版3

#10

MASKING

Color Transparencies

FOR PHOTOMECHANICAL REPRODUCTION



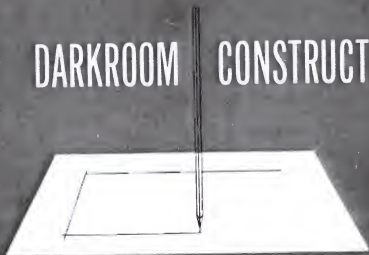
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and Industrial Use



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Eastman Kodak Company, Rochester, N.Y.

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Let's take Kodacolor Pictures

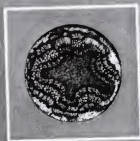


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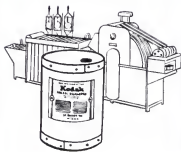
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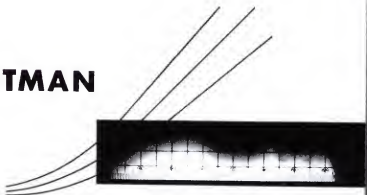
A KODAK *COLOR* DATA BOOK



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EASTMAN



**Motion Picture
Films
for
Professional
Use**

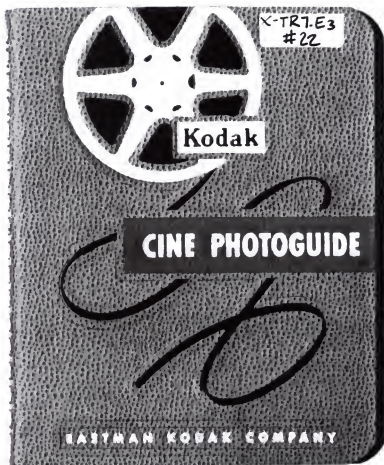
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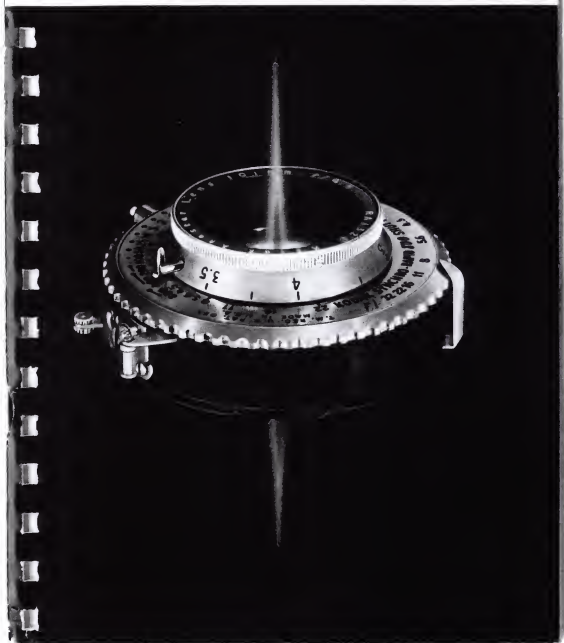
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SHUTTERS AND PORTRA LENSES



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①

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KODAK *COLOR HANDBOOK*

MATERIALS

PROCESSES

TECHNIQUES

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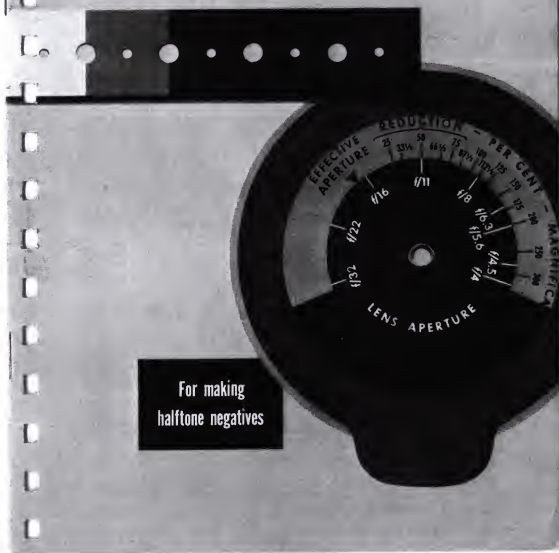
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KODAK GRAPHIC ARTS EXPOSURE COMPUTER



X-7. E 32

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Kodak

TONE-LINE PROCESS



V-T 27.1-435

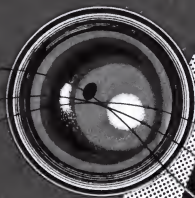
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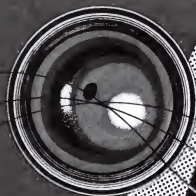


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FOR THE
SCREEN PROCESS PRINTER



AN OUTLINE FOR THE
BEGINNER IN PHOTOGRAPHY

PHOTOGRAPHY
FOR THE
SCREEN PROCESS PRINTER

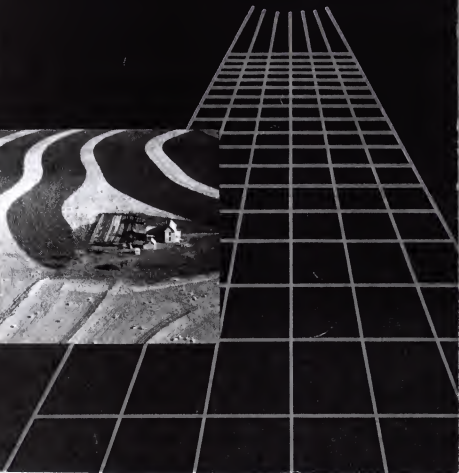


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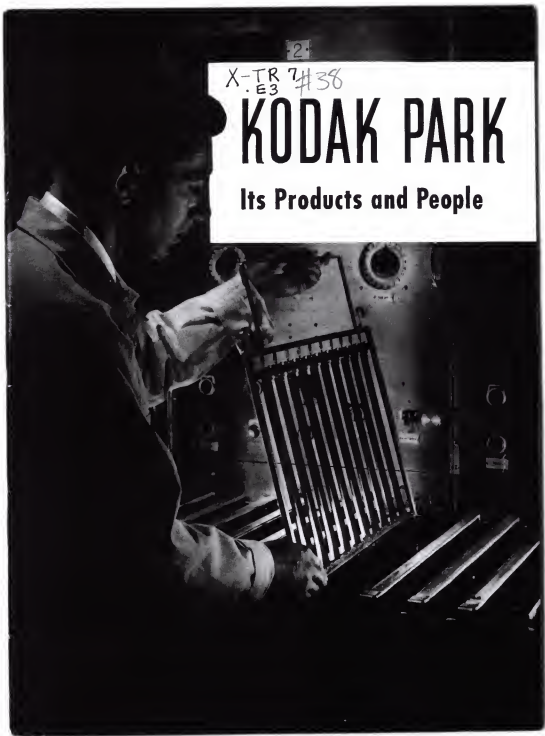
Kodak Materials for AERIAL
PHOTOGRAPHY



2
X-TR 7#38
E3

KODAK PARK

Its Products and People



X-TR 7

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25

Developing, Printing and Enlarging

WITH ROCKET MATERIALS



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Let's take Kodacolor Pictures

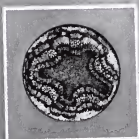


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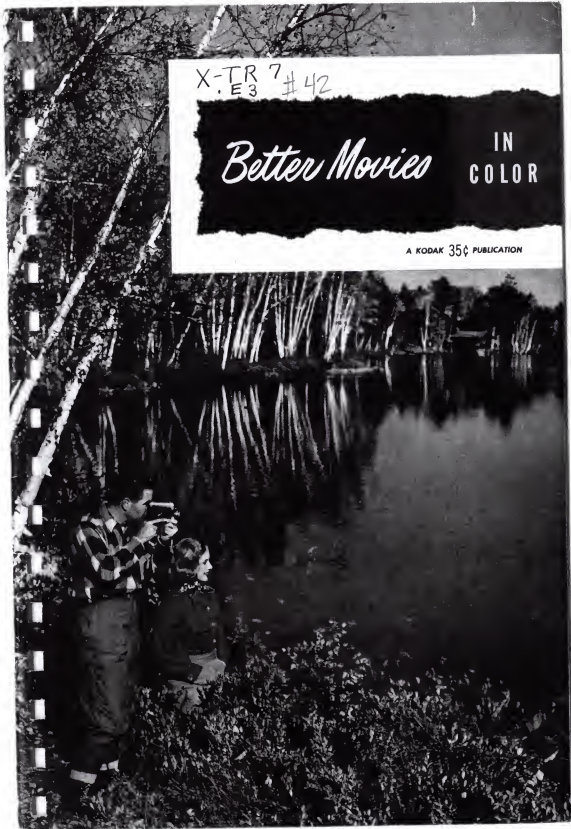
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X-TR 7
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Better Movies IN
COLOR

A KODAK 35¢ PUBLICATION

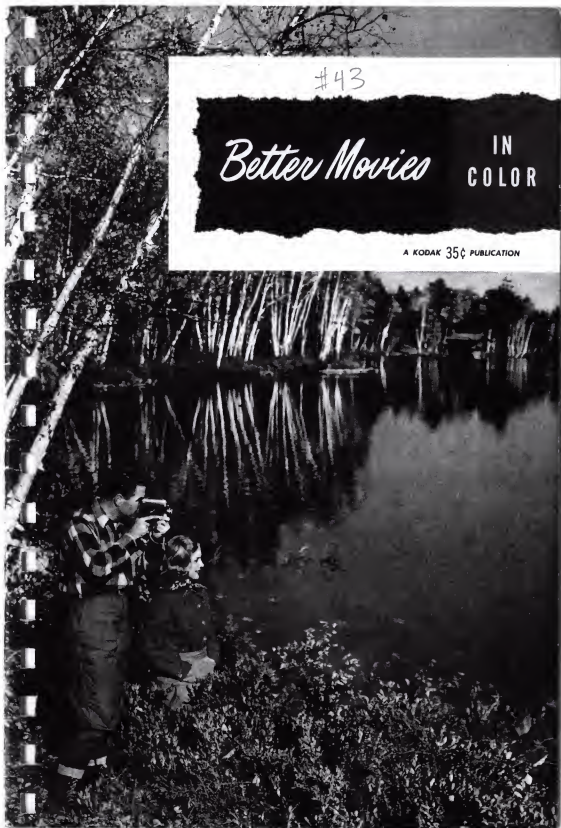


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Better Movies

IN
COLOR

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CANDID WEDDING PHOTOGRAPHY



What to Shoot?
How to Shoot?
What to Charge?
How to Make Up
the Finished Album?

S. Dorfman

X-TR 220

#45

TELEVISION OPTICS

ALLAN LYTEL

TEMPLE UNIVERSITY
TECHNICAL INSTITUTE



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PHILADELPHIA, PA.
U.S.A.

FEBRUARY, 1948



Camera Composition



HYPERCLOSE-UP PHOTOGRAPHY WITH THE EXAKTA

By George Berkowitz